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AND COMMERCIAL ARTIST

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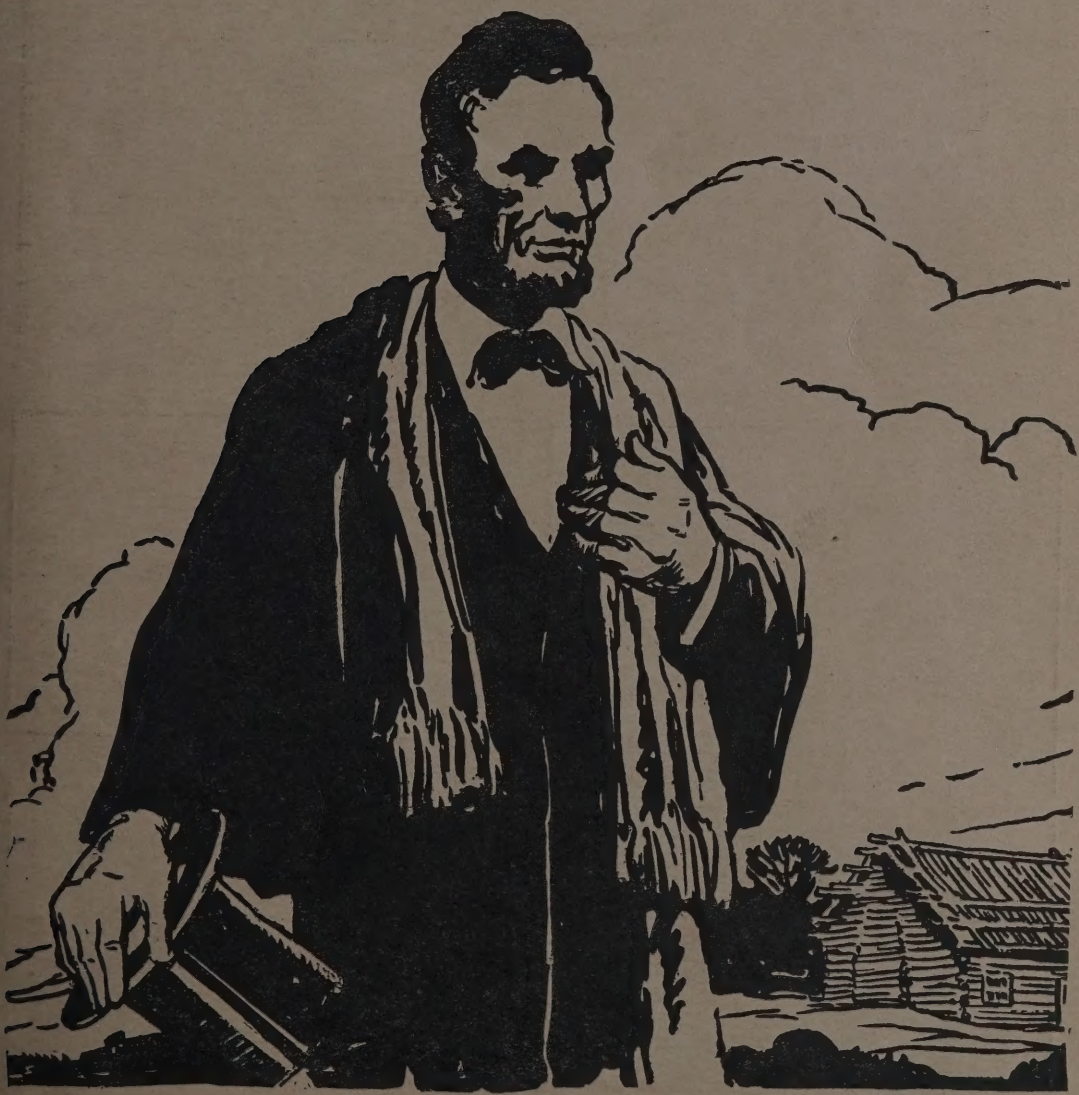

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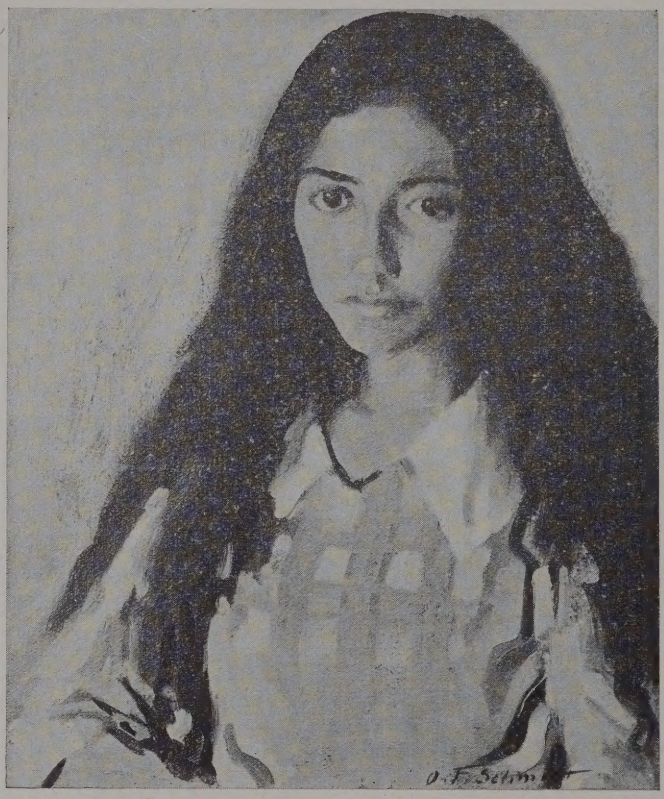

PAINTED IN THE SOUTH SEAS

By Oscar Frederick Schmidt

See Pages 5, 6, 7 and 8

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VOL. VI FEBRUARY 12, 1923 No. 6

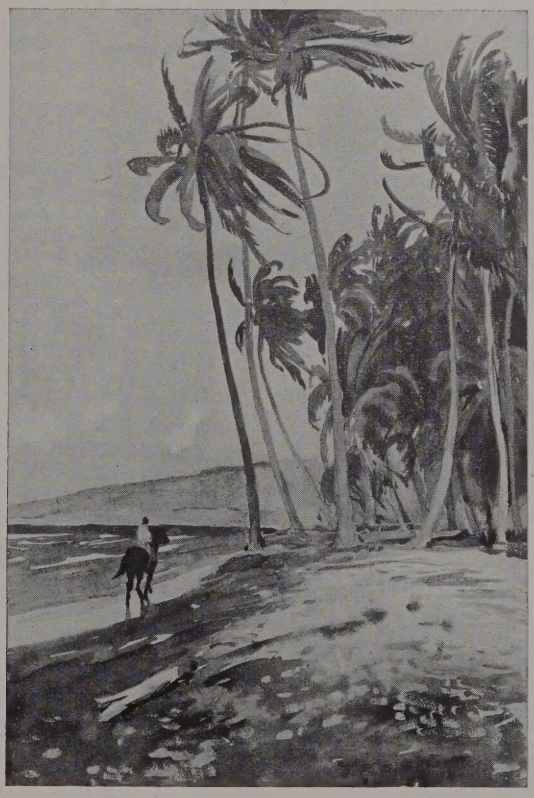
Oscar Frederick Schmidt

By Frank R. Southard

Head of the Commercial Art Courses, United Y. M. C. A. Schools

In these days when blotches, dabs and spots, when grotesque freak drawings without composition or figure construction, without rhyme or reason, without perspective or color, are labelled "Art"; it is refreshing to turn to an artist who has not been swept into the whirlpool of hideousness.

It is just that difference between the hot, sweaty, noisy streets of an artificial city, and getting up early in the morning out in the country, seeing the wonder-woven cobwebs melt into dew-drops, and taking deep breaths of the fresh, invigorating earthy smells.



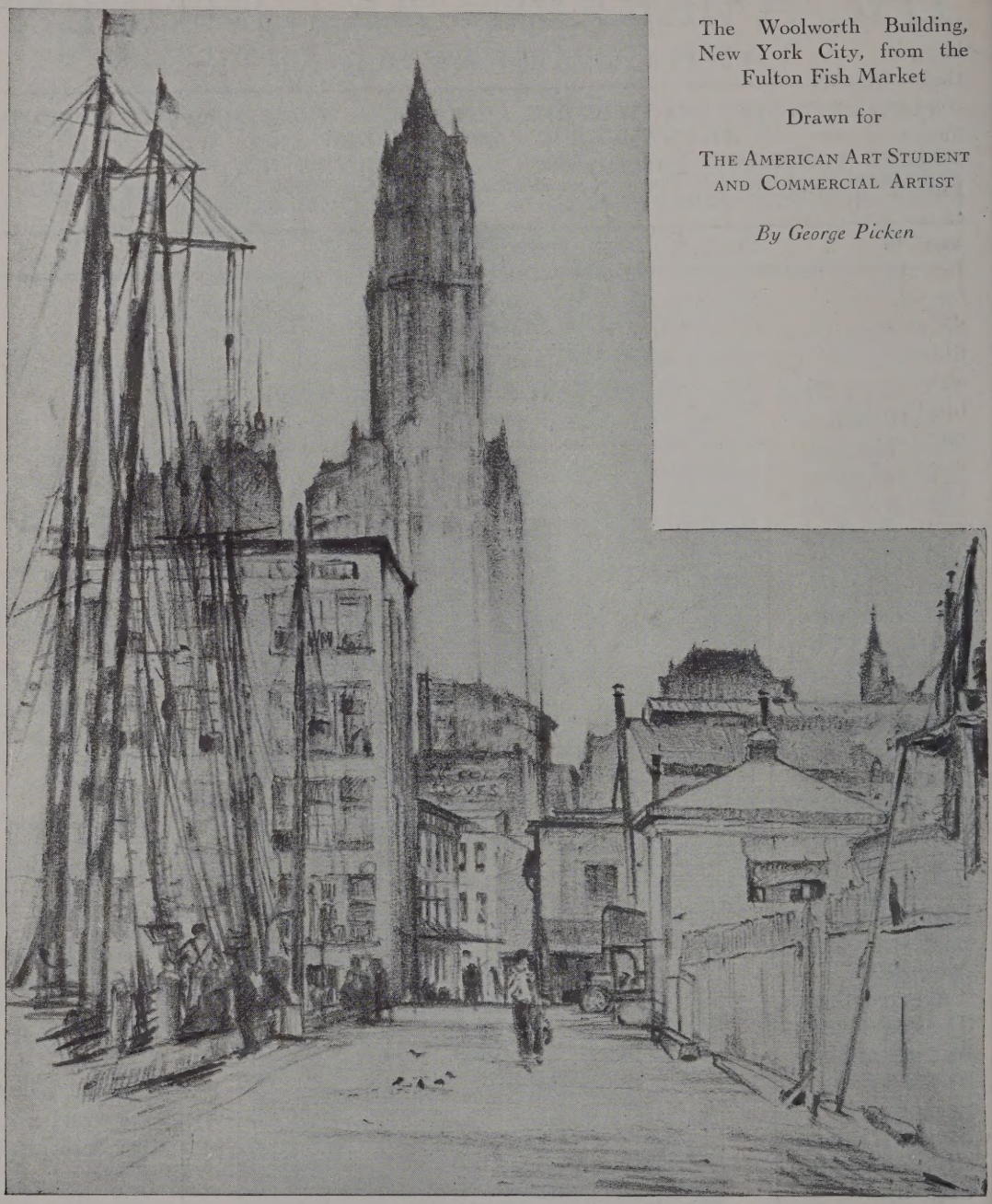
Painted in Tahiti *By Oscar F. Schmidt*

It is a treat to stand before the canvases and drawings of Oscar F. Schmidt. It is his quick eye, his clever interpretation, his aim at truth and beauty and above all the deep feeling and enthusiasm that he gets into everything that he does.

Oscar F. Schmidt's success has not come by luck, or by some miraculous wave of the wand or by just natural talent. His ability to handle pure black-and-white wash or to see charming color harmonies or to construct a figure or delineate nature did not just happen.

Many students think that success is due to materials such as paper, brushes and pigments. Some even seek success in popular schools or artist-instructors.

But the most of the successful artists who have left us the things worth while have proved that although good paper, fine



The Woolworth Building, New York City, from the Fulton Fish Market

Drawn for

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

By George Picken

brushes, pigments, schools, and instructors are essential they are only aids.

The real secret of success is just plain honest hard work and conscientious study.

Oscar F. Schmidt was born in Brooklyn, New York. Both his parents died before he was five years old. He was given the usual regulation school training, graduating from the Manual Training High School. Of course the liking to draw developed quite early.

One interesting event happened while he was a boy which predicted his career as an illustrator. Mr. Schmidt was greatly interested in the life of Lincoln. As a boy he read much about him and was so intensely interested that he made a drawing from one of the published photographs of Lincoln. He sent the drawing to the *St. Nicholas* Magazine. This drawing aroused considerable comment and was awarded one of the highest *St. Nicholas* prizes. Some years after when Mr. Schmidt had finished his years of diligent study under George Bridgman and Thomas Fogarty at the Art Students' League and was submitting his work

to the various editors of the magazines he happened to call on Walter Fayal Clarke, that wonderful genius who has edited *St. Nicholas* for so many years and who has meant so much to the boys and girls of the country. Instantly Mr. Clarke recalled the Lincoln drawing of some years back because that Lincoln drawing had just that something in it which was unusual. A Lincoln manuscript just came into the office for illustrations. It was handed to Mr. Schmidt. When these illustrations were finished they immediately aroused considerable comment. Oscar Schmidt had put his thorough understanding and great admiration for Lincoln into the drawings. This naturally led to an introduction to the *Century Magazine.*

Getting into good company and in the best magazines soon aroused the interest of other art managers. It was not long before Oscar F. Schmidt's work was appearing in all the leading magazines. This all happened before he was 22 years of age.

A year or so later it was the writer's singular good fortune to take a sketching trip through Europe with Mr. Schmidt just before the great war. This was in the nature of a vagabond trip with bicycles and on foot. Where night overtook us we asked for shelter. This great adventure took us through England, France, Spain, into the little Republic of Andorra, over into Morocco and then on into Italy. In a year we had travelled over 4,000 miles. Sketches were made enroute. It was while on this trip that Mr. Schmidt made his first serious efforts to paint sunlight. Zorn and Soralla had made deep impressions before leaving home. I never saw a person study so hard and work so diligently. Sketch after sketch were made. Many were thrown away. With great patience different lighting effects were made and very difficult studies were attempted. In Northern Spain where things were bleak, dreary and treeless wonderful opportunities were offered to catch the effect of moods.

It was the cold, gloomy and Gothic Spain of Zuloaga. Then we crossed the mountain ranges separating old Castile from what is known as the new Castile. This was Andalusia. The effects were different. This was hot, sunny Spain—the Spain of Sorolla. Madrid gave us the opportunity to visit the Prado, one of the greatest treasure houses of art in the world. Here separate rooms were set aside for each of the masters, Murillo, Goya, El Greco and Rubens. But the great moment came when we crossed the threshold to see the masterpieces of Velasquez. To one who could penetrate the mysteries of skillful draughtsmanship and the use of pigment this meant much to Mr. Schmidt. Italy had its thrills as well as the other countries but there was just something wonderfully romantic about Spain that gave one thrill after another.

Then the war came.

Mr. Schmidt was still in Europe planning to spend a year in Munich and Paris when the storm broke and he was caught in the maelstrom, had all his plans and hopes dashed and many interesting adventures getting back home which naturally left deep impressions. Shortly after his return home he was back again with a New York heavy artillery outfit doing his "bit". Then came that restless period and that desire to seek new opportunities.

The beginning of 1921 found him travelling "Westward Ho!" with Hugh C. Tyler, the prominent mural decorator of Knoxville, Tennessee. The journey this time was to the South Seas of enchantment. Some months were spent in Tahiti and Moorea. Here paintings in oils and water color were made. Then one day these two artists took passage on a little schooner that was bound for the far distant Marquesas. This voyage lasted twenty-four days. Here new thrills awaited them. For many months during periods of rain and sunshine these artists worked most diligently painting and sketching. While here some natives took them up into the mountains and showed them the forgotten and unmarked grave of Gaugin. Reverently these young men chiseled Paul Gauguin—1903, on a large boulder. The natives were most kind and friendly. During the rainy days portraits were made of some of the natives. Many of these were the characters of whom Frederick O'Brien has written in his "White Shadows of the South Seas". The portrait "Malicious Gossip" is one of the characters. The original has the spirit of Whistler in its arrangement and composition. The other portraits which were on exhibition at the Society of American Fakirs of which Mr. Schmidt is a member, showed a knowledge of beautiful figure drawing and strong portraiture.

But the painstaking efforts and hard work while in Europe were summed up in masterpieces in watercolor. Here Mr. Schmidt was at his best. His work had the strength, power, and vigor of John La Farge and Winslow Homer. Studies of cocoanut palms, windy days, the wild and romantic valleys with the sunlight playing hide and seek among the mountain tops, the wondrous charm of the South Sea lagoons at sunset, won praises from many sources. It was with deep feeling that these artists set sail for home. They were the first American artists known to have brought back paintings from these far distant Marquesan Islands.

Recently Mr. Schmidt wrote for the August *Scribner's Magazine* one of the incidents which occurred in the Marquesas entitled "Atuona Storms the Bastile". This of course gave him a chance to illustrate the story in a most striking way. Many other magazines having South Sea stories are using Mr. Schmidt which shows that it pays to get first-hand experience.

Oscar F. Schmidt is only on the threshold of life. He is a young man. With that deep-seated love of the work of Edwin Abbey, Louis Loeb, Howard Pyle, Walter Appelton Clark and many other illustrators and painters of a period some years back, this young man promises much. In these days of covering up poor drawing with chic methods and the rush, hustle and bustle of cheap, shoddy drawings it is interesting to watch this artist maintain high ideals in his work.

Perhaps Oscar F. Schmidt's serious, conscientious efforts and ambitions may be inspiration to many others.

CRITICAL COMMENT ON ADVERTISING ART

Have you seen an illustrated advertisement or a bill-board you like especially? Tell us about it and why you liked it. Have you seen any newspaper advertisement illustrations you disliked? Why?

J. L. K. says that service should be tied up with advertising; if an illustration and some body text to an advertisement promise prompt service. She goes on to state that the various phases of the work of the American Telephone and Telegraph Company look mighty fine in the illustrations—

Pen and Ink Illustration for a Newspaper Fur Advertisement

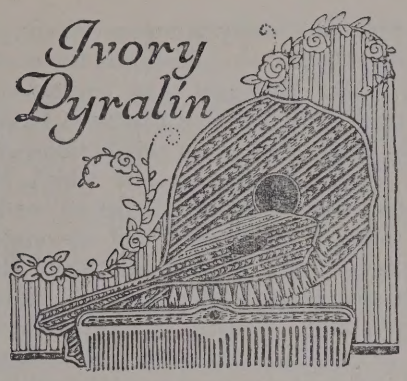
but the service end of it when it comes to meeting practical demands, seems to be falling down. We're inclined to agree with her. The same may be said of the excellent rotogravure pictures used in the *Subway Sun* and *Elevated Express* by the I. R. T. of New York City; the art work, engravings, and re-touched photos reflect credit on the commercial artist, but the company doesn't live up to "the pictures and promises".

"Neysa McMein has finished an excellent color sketch, the 'Carter Inx Girl' used by a prominent paste manufacturer. The background is rather striking," says E. E. W. H., "and so is the back."

Much time and temper is lost in engraving photos, illustrations, etc., by the artist or photographer when the average photo-engraver insists on making crayon notations on the face of the mounting board, pasting two or three different colors of order slips thereon, and generally ruining the fine, clean appearance of the work with thumb prints, creases, etc.

Arthur A. Smith, of Van Wert, O., writing a lengthy letter of criticism of Irma Levy's drawings, states that "As long as teachers produce and sponsor drawings that have no apparent resemblance to anything in earth, sea or sky, and gain acceptance for them in books and magazines of art under any title that happens to come to mind, it is not strange that their disciples are led to do the same . . . . Cut off the hands from Miss Levy's figures and they not only cease to be hands but they cease to be anything more than scribbling."

Fritz, writing in the *New York World* on



Simple Commercial Illustration for Newspaper Work
Courtesy of Du Pont de Nemours Company

'The Uses of Advertisement" says:

"I. The picture of the polar bear wearing a union suit with the caption"Lucky Bear," seems to me to prove nothing. The polar bear needs no underwear; he is built to withstand the cold. It would be as much to the point to portray a frog wearing 'XYZ' rubbers.

II. The appropriateness of the illustration depicting a lady in evening dress displaying to a gentleman in ditto a pair of garters, saying "Something you need," forces me to make the following suggestions to advertisers:

(*a*) A lady in riding costume, seated upon a horse, a gentleman holding the bridle and smilingly addressing her with "O'Sullivan's heels absorb the shocks that tire you out."

(*b*) A genial hostess smiling at her dinner guest as she is seen handing over a small bottle with the words 'For eczema, itching, and all skin troubles.'

(*c*) Ditto illustration, he displaying a garment and saying 'Let Munsingwear unionsuit you.' "

NOTED TENOR'S ART COLLECTION ON SALE

Although the fame of Caruso as the greatest of tenors spread over the entire world, few, except his intimates, knew that he was an indefatigable and discriminating collector of art and that, during his travels in various countries he had assembled a collection of remarkable interest.

This art collection will be disposed of at public sale in New York under the auspices of the American Art Association. The sale will be held as soon as possible, but owing to the time required for the elaborate catalog which will also serve as a fitting tribute to the great artist, the date will not be much before March 1.

The collection formed by Mr. Caruso is an extensive one. There are many Limoges enamels and Renaissance enamels and bronzes, including a number of gems from the famous J. Pierpont Morgan collection. A most complete and extensive gathering of antique glass dating from 2000 B. C. to the fifth century A. D. A very important collection of beautiful Faience representing examples dating from the ninth to the sixteenth century and including exceedingly fine specimens of Rhodian, Urbino and other rare plates, ancient majolicas, Greek and Roman pottery, antique marble bas-reliefs, Persian miniatures. An important collection of rare American coins. Exceedingly rare and beautiful antique gold and enamel watches and snuff boxes. Sixteenth century copes and other textiles. Italian Renaissance and other antique furniture.

New England and Summer School Numbers are Combined

The May issue will see the annual summer school edition of the magazine. This will also be combined with the New England number. Teachers, students, and commercial illustrators living or working in New England are invited to contribute articles, drawings, photographs, news items, cover design in two colors, etc., to this number. Advertising agencies and summer schools must have their copy in by the 5th of April in order to insure getting proofs and good position in this edition. Get busy!

Southard to Write Y. M. C. A. News

Hundreds of ex-service men have been receiving instruction in the United Y. M. C. A. Schools, by correspondence, in their commercial art, sign writing, architectural, card writing, and draughting courses, at either no fee at all, or at a considerably reduced rate. It is for the benefit of these men, together with other interested students that we plan to run news items concerning their work, assignments, etc. An article by one of the Y's art directors appears this month.

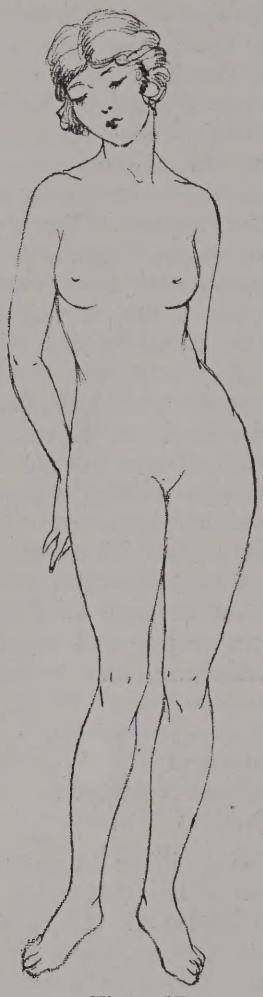


Figure 17

FIGURE DRAWING AS RELATED TO INSTRUCTIVE COSTUME DESIGN

The seventeenth article in the series directly and indirectly relating to the drawing of the draped and undraped human form, appears this month. We will welcome suggestions from students as to future articles. A review of a book published by Edward C. Bridgman, Pelham, N. Y., and written

By EMIL ALVIN HARTMAN

Not a few books have been written upon the subject of costume design and upon figure drawing—but one or two have appeared in which both subjects are discussed, one in conjunction with the other. So vital a subject as anatomy and the drawing of the human figure enters into the daily life, consciously or unconsciously, of the designer, the fashion artist, and the costume artist. Mr. Hartman has dedicated his new book, "Instructive Costume Design", to his fellow workers in the Fashion Academy, New York City, of which he is director. The book itself, before we mention some of the "meat" of its contents, is from the press of William Edwin Rudge which also prints "The Book of a Hundred Hands", and "Constructive Anatomy", in such a creditable manner. It retails for $5.00 and can be secured from the publishers or from this magazine.

"Costume Design," says the author, "is approaching more and more to the eminence of a fine art. Its history may be traced back to the earliest ages. Every student of Roman and Greek history knows that costume design was influenced directly by actual commands of those in power—for example, the laws of Rome banning the use of tight bindings upon the bodies of prospective mothers, the edict of Athens requiring the young women to wear a loose 'skirt' slashed from the hips down, to allow for freedom of movement and to provide an incentive to maintain as perfectly formed bodies as possible. Costumes thus affected not only the fashionable world but helped to mould bodies, morals, social customs, and laws." Mr. Hartman's book is replete with excellent drawings, mostly in pen and ink and crayon—from the earliest Grecian gowns to the most recent evening wraps. The illustrations which accompany this article are from some of the pages on figure drawing which forms an essential part of the study of costume design—regardless of where one may study.

"We have three ages to consider," writes Mr. Hartman, "the child, the young woman, and the elderly woman. In order to intelligently design costumes that will enhance the form of the individual, you must have a thorough understanding of the proportions of the human figure. Costume Design should, through line, form and color, reveal or conceal the personal characteristics of the physique. Before anyone can decide which characteristics are points of beauty, and which are defects, he must have some ideal figure upon which to work as a basis. The ideal form is the Venus de Milo—considered by all authorities to represent the

perfect figure—as nearly like it as human effort can accomplish."

A well-known New York artist has furnished a very creditable crayon drawing of this famous statue, as one of the illustrations of this book. "Although some types of figures," the author continues, "differ to a large extent from the ideal form, still, they may be pleasing in themselves, and we learn to look upon them as individual types. It will be seen that in designing clothes you must take into consideration the various features of the figure for which the costume is intended. Seek to hide the unpleasant characteristics through the effective use of line, form and color, and to accentuate the favorable ones through the same means. Designing for the individual is a test of the skill and the art of the designer. No two women are alike, and the costume that is suited in every particular to one woman, would be entirely inappropriate for another."

He states that the thought that should be uppermost in the mind of the costume designer is to make the wearer of his creation more beautiful; but while this is the ultimate object of a designer, his effort must not be too obvious, for it is well to remember that the purpose of art is to conceal art.

Figure 18 represents the conventional fashion figure which is proportioned more like the ideal form than is the average human figure. For the sake of convenience we shall say that the height of the head from chin to crown is the unit of measurement. This unit we shall call a head. We are now in a position to divide the figure into a definite number of heads as shown in figure 18. Through constant use in establishments concerned with fashion work, the proportions given have become standardized.

Figure 17, seven and a half heads high, represents the human form. Figure 18, the fashion figure, is made in strict accordance with the ideal form. In Figure 18, observe the details of the anatomy.

For example; the nipples are at the second horizontal line, the wedge slightly above the fourth, and the knees slightly above the sixth. The tips of the fingers extend midway between the fourth and fifth horizontal lines. Also note that the width of the hips is one and a half heads, and the width of the shoulders slightly greater.

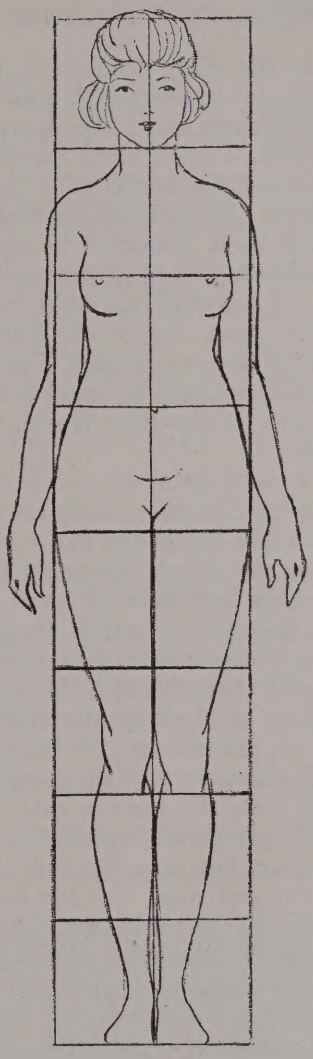


Figure 18

Note these proportions very carefully, and with them as a basis, you are able to represent the fashion figure regardless of the fact that you have or have not ability at drawing. The proportions of the human figure vary according to the age of the person, the main point of difference being the number of heads different in height.

The height of a child at four years is four and a half heads. The height of a child at seven years is five and a half; the height of a child at ten years is six heads; the height of a child at fifteen is seven heads; the height of a person at maturity is seven and a half.

FORWARD

When in the dear, dead days, I would come home, to my home, to America, be way of New York, and in the dawn of thy last, glad day, I stood alone on the ship'e deck and the Unbelievable City came liks a vision from the mists of the morning, I saw what I knew I wanted to try to do, what I could not find in Europe and no one sees here. I had then the most wonderful view of the great city of the Old World, London, but beyond, though I alone saw it and I alone still see it, stood and stands the great city of the New World, the new New York.

When I went into my work room in London, in the morning, with all the city before me where I hoped to live one-half my time for the rest of my life, and I hoped to live the other half here, I knew what I should see that day. I knew St. Paul's would come from out of the mist, the red-sailed barges would come out too, the sun would make a glory of it all, or the mists would shroud it all, and all day, till the sun sank beyond Westminster, and the evening glory came, and then the quiet night. I knew it, and I loved it, and learned to love it from Whistler, but morning and night, he had done it, and what was left for me to do? I did what I could, and what I did is gone, gone in the War, and because of the War wiped out, and all that is left me is a beautiful, sad memory.

Then I came here, after being spurned by my own city, that I loved too, to the city that I had always wanted to come to and always had come to. Now that I am here all the time, and here too, the sun rises and sets before my windows, but I do not know, from the moment the tall town comes from the night and the towers turn to rose and gold or are ghosts and shadows till they are lost again in the night, what the day, or the hour, or the minute will bring forth, for it is all new and strange, ever changing, never ending, all undone, all to be done. On these walls are some of the things I have seen and tried to do, only a few, but they are endless, unknown, unbelievable, only I am trying to put down what I see with what skill I have gained by looking at and working on great subjects for a lifetime.

Joseph Pennell.

MODERN ART FINDS HOME IN PENNSYLVANIA

The first public museum in this country devoted to modern art by French and American painters and endowed with $6,000,000, has been established at Merion, Pa., by Dr. Albert C. Barnes, a manufacturer of a nationally known medicinal product and an art collector for ten years, according to announcement just made.

About one-third of the 400 paintings are by Americans; the remainder by Frenchmen. A special gallery will be built at Merion for the collection, which will also house a display of primitive African sculpture.

Dr. Barnes has limited his collections to works of artists active since 1870, which museums publicly administered have been slow to admit because of their modernity, but which artists and critics recognize as important.

Among the American artists represented are Eakins, Glackens, Demuth, Lawson, Prendergast, Davies and Kuehne. The French artists include Renoir, Cezanne, Gauguin, Degas, Manet, Monet, Daumier, Berthe Morisot, Puvis de Chavannes, Marie Laurencin, Matisse and Picasso.

Some modernists quote John Ruskin's comment from "Modern Painters" in which he says:

"Whatever can excite in the mind the conception of certain facts, can give ideas of truth, though it be in no degree the imitation or resemblance of those facts. If there be—we do not say there is—but if there be in painting anything which operates, as words do, not by resembling anything, but by being taken as a symbol and substitute for it, and thus inducing the effect of it, then this channel of communication can convey uncorrupted truth, though it does not in any degree resemble the facts whose conception it induces."

Mutilating Magazines in Public Libraries a Serious Offense

"I thought they'd make snappy pictures for my den," said George Hunter, 29, well dressed, a mechanical engineer, of 163 West Forty-eighth street when he was arraigned before Magistrate Joseph E. Corrigan in

Jefferson Market court, New York City, charged with disorderly conduct in cutting from one of the books in the public library several pictures of women in scant costume.

One of the attendants at the library saw Hunter with a scissors carefully clip the pictures from "The Corset and Underwear Review," one of the reference books at the library. She called Special Policeman Edwin W. Gaillard, stationed in the library building, who found the pictures in Hunter's pocket and locked him up.

While Hunter paid this fine of $15.00 the incident is but typical of hundreds of such cheap stunts on the part of high school boys, ordinary thieves, and degenerates. Such actions prevent the putting on the regular magazine stands, in many libraries, of the half dozen good art magazines this country is proud of, and thus deprives the general public of a chance to increase its knowledge of the arts, past and present.

Studies, which will prove of inspiration and practical value to art students and commercial illustrators are advertised in the back pages of this as well as other magazines. They should be purchased by students, artists, art lovers and art critics, sculptors, designers, and allied craftsmen, but by no others.

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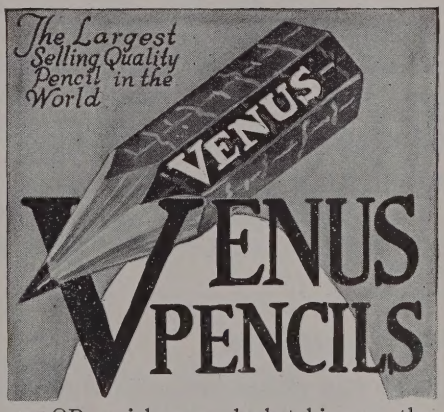

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ART EXHIBITION AT THE AMERICAN MUSEUM OF NATURAL HISTORY

In the Southwest Indian Hall on the first floor of the American Museum of Natural History, New York City, there has been placed on exhibition a most excellent and interesting collection of water colors, pen and ink drawings and etchings by the Peruvian artist, Senor Francisco Gonzalez Gamarra, the grandson of a former president of Peru.

Senor Gamarra was born in one of the old Inca palaces in Cuzco, in which city he spent his early life. He studied in Lima, and it was there that this collection was first exhibited in the Universidad Mayor de San Marcos. It was used in an illustrative way in his thesis for the degree of Doctor of Philosophy under the title "The Decorative Arts of the Incas".

The outstanding feature of Senor Gamarra's work which will arrest the eye of an artist is the high key taken in many of the water colors. The most brilliant yellows and reds are used in profusion without any suggestion of crudeness or inharmony. This style of coloring was found by the artist in the ancient Inca textiles and pottery.

Senor Gamarra possesses a happy deftness of touch in his delineation of the present Quichua Indians, the descendants of the Incas, in their very picturesque garb. Being surrounded by them in Cuzco he had no trouble at any time in finding a subject for his pen or brush. It is particularly fitting that this work should be shown in the American Museum where such a valuable collection of Inca material has been brought together.

"Wally" Reid Dead

The motion picture actor has been gone for some weeks now, but this country has lost an excellent actor, a talented musician, and an artist who has had several of his paintings hung in well-known galleries. His death will not have been in vain if the public at large will awaken to the menace of the "dope" business which threatens to undermine our Christian civilization. Cartoonists and poster artists are again urged to use their abilities in combatting the drug evil.

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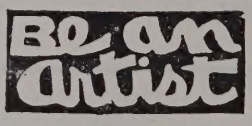

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J. F. M.:

Some of your queries are being answered by our own letters. Your selection of paper will be all right, and it will be a good thing to urge your local art school to carry. Consult the advertising pages of this magazine for information as to reliable color manufacturers, etc.

TOUGH

The sculptors who spent years in studying equine anatomy have got to spend more years studying automobile construction before they can sculp the heroes of the great war.

In re. Book Ordering

The list of books published in this issue of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST is being changed constantly; it will pay the art student as well as the teacher, or the commercial illustrator, to follow it regularly. Sometimes there's a slight delay in filling orders, due to the fact that our circulation has grown to be the largest of any exclusively art monthlies on the continent, and orders in the book department correspondingly increase. Place your orders only from the latest list each month, and they will receive as prompt attention as is humanly possible.

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H. R. Willoughby

another contributor to The Poster on Art and Artists is rapidly coming to the front as a capable critic. His articles are always interesting and his choice of illustrative material superb. His series on successful artists will prove perhaps an inspiration.

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Mr. and Mrs. Carl N. Werntz were in California where Mr. Werntz, who is Director of the Chicago Academy of Fine Arts at 81 East Madison Street, was paying visits to the art schools of the coast cities, some of which are directed by his former pupils.

They were joined in Seattle by Dr. Helen Van Horne and from there sailed January twenty-sixth on the *President Jefferson* for China, where they will be guests of Mrs. George Pettingill, whose husband, Captain Pettingill, is Commander of the U. S. Navy Submarine Asiatic Squadron.

On their way home Mr. and Mrs. Werntz will revisit Japan. In Kyoto Mr. Werntz will resume his studies of the Japanese method of painting under his former teacher, Kaho Kawiketa, one of the great modern painters of Japan. While Mr. Werntz studies Japanese painting, Mrs. Werntz will continue her studies of Japanese flower arrangement which she began on a former visit six years ago.

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In addition to the text and illustrations by the author there are numerous supplementary illustrations including life drawings by H. I. Stickroth, Jules Guerin, Taber Sears, Barry Faulkner, Eugene F. Savage; sketches and renderings by Otto R. Eggers, Birch Burdette Long, Chester B. Price, Hugh Ferriss, Troy Kinney, Kenneth Conant, Frank Vincent DuMond, Albert Kahn, Otto F. Langmann, Schell Lewis, Robert A. Lockwood, C. D. Maginnis, André Smith, Charles Livingston Bull and others.

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